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JUNE/JULY 2009 | VOLUME 10 | ISSUE 3

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COVER

Alan Tetreault began making wedding cakes at age 14 in 1978 he graduated from the Culinary Institute of America in 1985 he established Alan's Ravished in Plattsburgh, N.Y. specializing in wedding cakes where he also taught cake decorating, pastry arts, and candy making. In 2002, Alan began Globe Sugar Art, LLC and continues to operate that business as well as teach and demonstrate cake decorating. www.globesugarart.com

Diana McClain started decorating seriously in 2002, and now runs a custom cake-decorating business in Flower Mound, Texas. A self-taught decorator, she has demonstrated at ICES conventions and played a role in creating the 2006 ICES show cake. She is a frequent contributor to Parties! News.

Jeanette Pfeiffer focuses on (almost) any wedding and sculpted cakes with her business, Miss Jeanette's Cake Dojo. She is a past ICES Texas State representative and Texas State Cake and Sugar Art Show director. Previous art has been published in several U.S. publications, England and Australia. She has written articles for NCD and the ICES newsletter and received a Gold Medal from the US Pastry alliance.

Diane Gibbs 25 years of decorating experience includes 6 years in a bakery setting and more than 15 years as an instructor. Currently based out of Lifestyles, Inc. she is also a sought-after judge and demonstrator. She served twice as store representative for ICES, and helped advertise the Great American Cake Show in Washington, Mo.

Bobbi Hamrick started in the baking industry at the age of 16, progressing through the ranks to become wedding coordinator for a bakery in Red Wing, Minn. Bobbi and her husband Bill bought the bakery in 2007 and changed the name to Hamrick's. Bobbi has also received many gold medals and other awards for her cakes and 3-D designs.

Ann Marie Vance is an avid cake decorator living in upstate New York. She has received cake decorating and baking awards for NCD since it was founded in 1995, making her the longest-tenured member of the NCD family. She is active in ICES and currently serves as the New York state representative.

Jeanette Wiles is executive pastry chef at Kissed by Cakery in Dallas, Texas. Previously she trained pastry chefs at a Texas culinary school and managed the bakery units for a small grocery chain. She was the 2005 grand prize winner at the Dallas National Wedding Cake Competition in Oklahoma, and has been a frequent competitor in Food Network Challenges, winning multiple gold medals.

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Rosemary's Rhubarb

Since my father-in-law passed away 11 years ago, my mother-in-law has been threatening to leave the continuous maintenance demands of her suburban house, where my wife and her sisters grew up, for the simpler lifestyle of a one-level townhome.

In previous years, when push came to shove, the snow shoveling, mowing, and constant repairs could not overcome the sense of comfort she drew from the place she had called home for nearly 40 years.

In anticipation of an eventual move, she had brought the place up to a high standard of togetherness. A cool, vinyl siding, new paint on the walls, new carpet, and a refurbished bathroom gave the home a well-cared-for appeal.

This spring, when the annual call came to announce that "this was the year," we grimaced. The economy was bad. Foreclosures had pushed home values down and homes tended to stay on the market for a year or more. "This may not be the time," we told ourselves and worried that the current state of affairs would leave her disappointed.

Despite our concerns this really was to be the year, and the house went up for sale the day after Easter. Rosemary went about the business of downsizing with a vengeance, throwing away decades worth of items that may once have held sentimental value, but now represented little more than clutter in her life. She gave away many possessions that would be unnecessary for her new lifestyle, as they were no longer useful or would not fit into a smaller abode.

Incredibly, the house sold in three weeks. The agreed upon price was very reasonable, and the close came only three weeks after the sale. As my wife and her sisters assisted in packing, more items were donated or given away. But there was one item that, for some reason, my wife was attached to more than nearly everything else.

Karen's family enjoyed rhubarb, and the supply for the entire seven-family clan came from two enormous and ancient plants in Rosemary's back yard. For some reason, Karen had a strong emotional attachment to those particular plants—and no other source would be palatable.

So as I plotted out my gardens this year, there were repeated reminders that I needed to transplant a portion of these plants before the big move. Even though the toxic nature of the plant's leaves cause it to be left alone by garden pests, such as rabbits and deer, and the plant itself matures to a diameter of nearly five feet across, there was some insistence that our transplant be given a place of honor in the garden next to the patio.

Where I saw a common garden vegetable with little grace that dominated grass and weeds in the vicinity and held off pests, Karen saw a symbol of home and family, a lifeline to another time and place that in all other ways was being eclipsed by current events.

Sometimes you just know in the pit of your stomach that you are destined to lose a particular debate before it ever truly begins. Other times you just need to accede to the needs of a loved one—despite what reason tells you or what the facts of the situation may suggest.

In the case of Rosemary's rhubarb, both of these caveats apply. While the rhubarb leaves did not end up crowding my patio, they do sit atop a new raised garden plot near the back door. Even though I wouldn't describe this situation as an exercise in compromise, the family rhubarb is now safe and I am allowed to continue sleeping inside the house at night.

And I wouldn't have it any other way.

Craig Gustafson
Editor in Chief

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Contemporary CUPCAKES

cupcakes | Allan Rimbault
photos | David Cohen

Transfer-sheet designs, layered petals, and poured icing lend contemporary class to this assortment of floral-themed cupcakes.

Contemporary Cupcakes

[essential elements]

- Cupcakes
- Crusting buttercream
- Parchment paper
- Pastry bags
- Spatulas
- Poured fondant mix
- Simple syrup
- Gel coloring: copper, green, pink, and egg yellow
- Candy thermometer
- Toothpick
- 50/50 fondant/gumpaste blend
- Pasta Machine (optional)
- Sunny Paisley and Summer transfer sheet packs (Lucks)
- CelPad and CelBoard (CelCakes)
- Piping gel
- Pastry brush
- CelStick and XL CelPin (CelCakes)
- Cornstarch
- Butterflies, Ladybugs & Bees cutter set (Patchwork Cutters)
- Shortening (Crisco)
- Mexican paste
- Palette knife
- Paper
- Shimmer Dust: bumblee bee and raspberry touch
- Art brushes
- Garden CelShapes mold (CelCakes)
- Teddy Plaque cutter set (Patchwork Cutters)
- 5-petal cutter set (PME)
- Flower blossom cutter set (PME)
- Dairy/Marguerite plunger cutter set (PME)
- Aluminum Foil
- Gumpaste forming cups (Wilton)
- Ball tool
- Pink dragées
- Hearts & Swirls cutter set (Patchwork Cutters)
- CelBuds #2 (CelCakes)
- Scissors
- Straight pins
- Cupcake wrappers (Wrapture, Paper Orchid)

All of the items required for this project are available at Global Sugar Art. Call 800/420-6088 or visit www.globalsugarart.com.

[preparation]

Bake the cupcakes; do not to overfill the baking liners. The cupcake should remain inside the liner and not overflow, forming a "muffin top." A rule of thumb is to fill each half full, but this will vary based on how your batter rises. Allow the cupcakes to cool thoroughly. Ice the cupcakes with a crusting buttercream using a pastry bag or spatula. Allow the icing to dry 5–15 minutes. Place a piece of parchment paper on the cupcake, and rub the top of the paper with your fingertips to smooth the icing below. This technique works even if you do not plan on dipping them in poured fondant.

Prepare poured fondant as directed on the package. Have some simple syrup on hand to adjust the viscosity of the icing. Simple syrup is made by boiling equal parts sugar and water until completely dissolved. Gently heat the icing in a small deep bowl set over a pan of hot (not boiling) water. Add coloring once the mix has dissolved and appears uniformly smooth. Use a candy thermometer to be sure that the icing temperature does not rise over 100°F. or the shine on the cupcakes will dull within a few hours. Once the icing has reached 95°F., it may be thinned with simple syrup 1/2 teaspoon at a time (if necessary).

[poured icing]

1. Dip the cupcakes into the warm fondant and pop any bubbles with a toothpick while the icing is dripping off. If many bubbles form or the icing does not smooth out, thin the fondant with simple syrup. Place the dipped cupcakes on a tray to cool. Decorating can begin once a slight crust has formed; about 15–20 minutes. Be cautious when handling the cupcakes: if squeezed too hard, the fondant will crack and wrinkle.

[apply transfers]

2. Apply all the transfer sheets using the same technique: Roll out a 50/50 mixture of fondant and gumpaste into a thin sheet. If using an Atlas pasta machine, use setting 4. Trim the edges of the transfer with scissors and place on the fondant/gumpaste sheet as a measure. Trim off excess paste around the transfer sheet.

3. Remove the transfer and brush the gumpaste lightly with piping gel. Peel the paper backing off the transfer. Place the transfer on the paste and gently rub or roll over the surface to adhere. Lift the entire piece, clean the work surface of any gel residue, and dust with cornstarch so the transfer moves freely.

Alan Suggests: Keep the transfer sheets in a sealed bag until ready to use or they will become brittle.

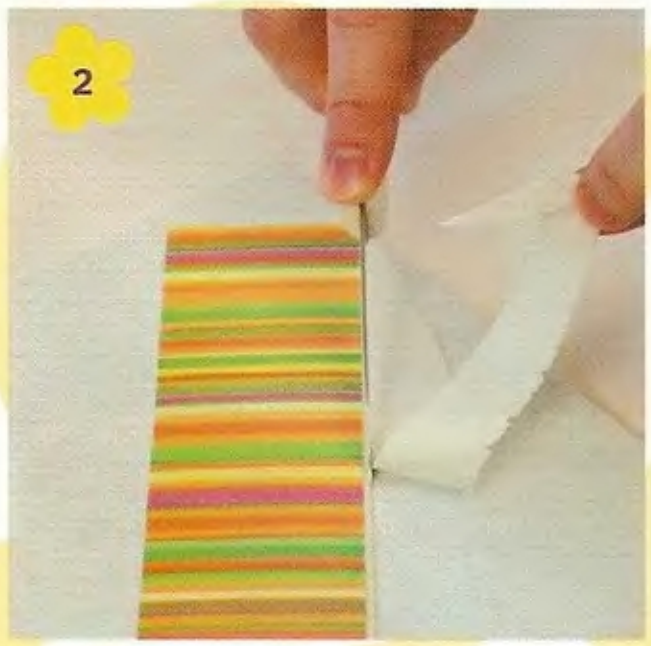
[butterflies]

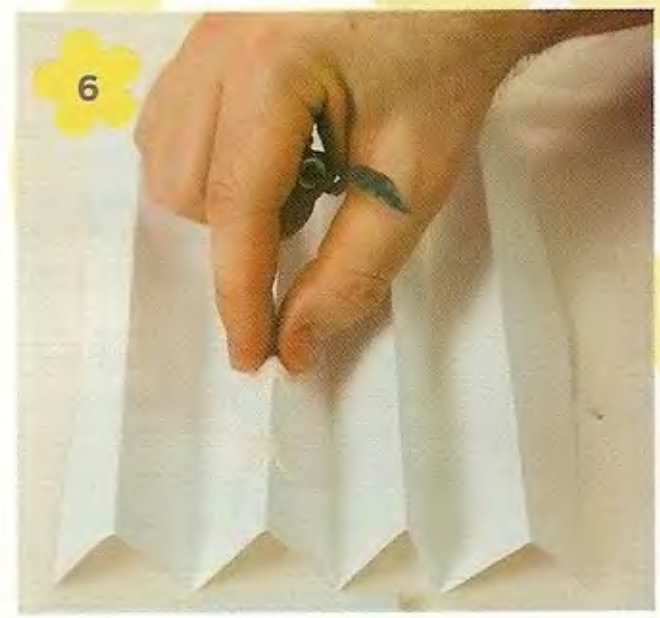
4. The butterflies are made using the small butterfly cutters and Mexican paste. Roll the paste very thin on a slightly greased CelBoard. If using a pasta machine, use setting 6. Apply a small amount of shortening to the cutter and cut out several butterflies. Lift the paste from around the butterflies, then flip them over with a palette knife.

5. Cut a 1/8-inch strip from the scrap paste and apply a section to the back of each butterfly with a little water. This prevents breakage during color application or when handled.

6. Fold a piece of paper fanfold-style and lay the butterflies upside down over a crease to dry.

7. Once dry, apply bumble bee shimmer dust to the butterflies with a flat, dry art brush.





[cupcake 1: flower pots]

8. Tint a small amount of 50/50 paste with a terra-cotta hue blended from equal parts egg yellow and copper gel coloring. Grease your fingertips lightly and roll the ball of paste so that it becomes thinly coated with grease. Push paste into the CelShapes vase mold, then trim away the excess with a clean, flexible palette knife.

9. Push on the remaining paste to fill the cavity. Use a pin to gently ease the vase from the mold.

10. Using the edge of the palette knife, make a line of shallow diagonal impressions across the top rim of the vase. Use the small swirl cutter found in the Teddy Palooie set to ornament the body of the vase.

11. The flowers were made using the striped transfer from the Sunny Paisley Variety Pack. Cut flowers from the decorated paste using the two smallest blossom cutters, then cup them on a petal pad using each cutter's plunger.

12. Roll a small piece of pink or yellow fondant to form a round ball. Wet the center of the blossom with a brush and add the colored ball. Allow the blossoms to dry.

13. Attach the vase to a cupcake with a small dot of cooled poured fondant dispensed from a pastry bag. Attach the flowers in the same manner and top with a finished butterfly.

14. An alternate version of this cupcake uses the terra cotta paste to mold a watering can instead of the vase. Wrap the finished cupcake in a Basket cupcake wrapper without the handle.

[cupcake 2: daisies and tendrils]

15. Use a small piece of deep green 50/50 paste to shape the tendrils. Start by rolling the paste into a thin string.

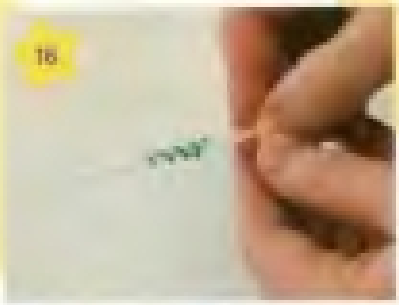
16. Apply a light coat of grease to a CelStick or art brush handle. Wrap the paste around the stick and allow it to dry completely before removing.

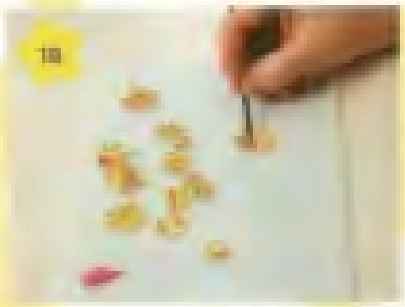
17. Prepare a striped transfer from the Sunny Paisley pack. Cut daisies of several sizes and leave them to dry on a piece of crumbled foil to give them movement and depth.

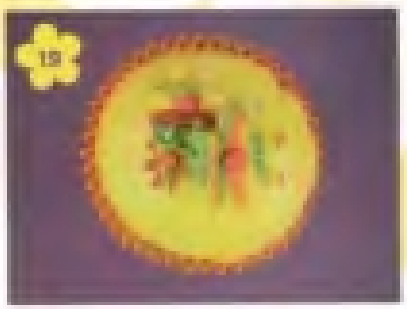
18. Roll a pink fondant center and adhere with water applied with a brush.

19. Affix the daises and tendril to the cupcakes with poured fondant piped from a pastry bag. Set the finished cupcakes into Orange Swirl cupcake liners for display.

[cupcake 3: pink flower and tendril]







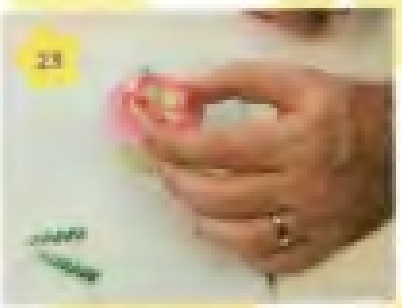
20. Procure tendrils as in cupcake 2. Roll out pink 50/50 paste and cut several blossoms using the large 5-petal cutter. Place on a petal pad, then thin and cut the petals with a ball tool.

21. Make the desired number of formers by pressing aluminum foil into a small flower former.

22. Place the flower in the foil cup to dry. Remove from the cup when dry and brush with raspberry touch shimmer dust.

23. Cut out blossoms from the prepared striped paste using the small 5-petal cutter. Position one in the large pink flower with a touch of water. Cut small blossoms out of the pink paste using the medium blossom cutter. Apply to the center of the flower with a touch of water and finish with a pink dragée at the center.

24. Attach the flower and tendril to the cupcake with poured fondant dispensed from a pastry bag. Wrap the cupcake in a heather cupcake wrapper.



[cupcake 4: yellow flower with polka-dot swirl]

25. Roll yellow 50/50 paste and cut blossoms using the large 5-petal cutter. Cup with a ball tool on a petal pad, and place in foil cups to dry. Brush with bumblebee shimmer dust when dry. Cut additional yellow blossoms using the small blossom cutter; dry, and dust with the same color.

26. Cut blossoms from prepared polka-dot paste using the medium blossom cutter. Attach the polka-dot blossom into the large yellow blossom with water. Finish the flower with the small yellow blossom in the center and allow the bloom time to dry.

27. Slightly grease the medium swirl from the Swirls & Hearts cutter set. Cut out the swirl from the polka-dot paste. Use a straight dart to ease the swirl out of the cutter.

28. Attach to the cupcake with a little poured fondant. Add the flower to finish the cupcake. Wrap the cupcake in a Pink Floral Swirl wrapper.

[cupcake 5: striped swirl & yellow flower]

29. Prepare the flowers using the same method used for cupcake 3. Substitute yellow 50/50 paste for the outside petals and center blossom, and polka-dot paste for the middle layer of petals.

30. Cut out swirls from striped paste using a slightly greased medium swirl cutter. This cupcake uses the inside swirl of the pattern—the part that is normally discarded.

31. Trim the tail of the swirl close to the inner curve using the edge of the palette knife blade.

32. Attach the swirl and flower to the cupcake with poured fondant dispensed from a pastry bag. Place the finished cupcakes in Orange Swirl cupcake liners for display.

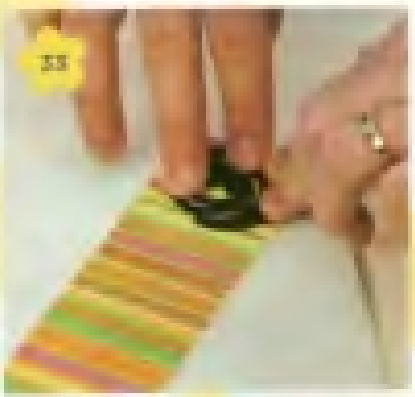
[Cupcake 6: Striped Swirl & Butterfly]

33. This time, prepare the striped transfer sheet on Mexican paste so that it will hold its shape while drying on the form. Grease the medium swirl cutter slightly and cut out the swirl.

34. Gently remove the swirl with a pin and lay it flat on a CelPad. Cut a #2 CelBud in half and pin the pointed end to the CelPad. Apply a little shortening to the CelBud so the paste will not stick to it.

35. Lay the swirl over the CelBud so that it wraps around the form with the inside tip at its top. This creates a three-dimensional swirl that lifts the butterfly above the cupcake. Allow the swirls to dry thoroughly.

36. Apply the swirl and the butterfly with a little poured fondant. Cut a few small pink blossoms out of pink 50/50 paste using the medium blossom cutter. Add yellow centers and attach to the cupcake at the beginning of the swirl. Wrap the cupcakes in a Picket Fence cupcake wrapper. **ACD**



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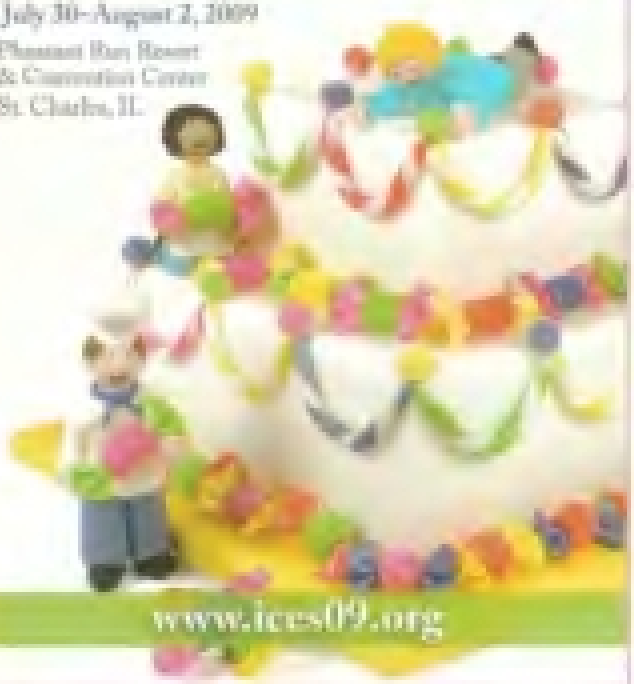

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Martha Stewart's Cupcakes: 175 Inspired Ideas for Everyone's Favorite Treat

by the Editors of Martha Stewart Living
Photography by Con Poulos and others
Clarkson Potter, 2009.
352 pages $24.99 ISBN 978-0307460448

Cupcakes, according to Martha, are "a small and perfect indulgence for those of us who love something sweet, pretty and unique." In this treasure trove of 175 recipes and inspirational decorations and presentations, the Editors of MSL use the MSL style: full page photographs of each completed treat, excellent step-by-step instructions for recipes and decorating along with side photographs of important techniques.

The eight divisions comprising 116 recipes make it easy to select cupcakes according to taste and presentation: swirled and sprinkled, filled, simple and sweet, filled and layered, piped and topped, birthday, holiday and other celebrations. The crucial section on basics includes tools, equipment; working with piping tips, fondant, and marzipan; recipes for frostings, fillings and decorations/embellishments; and displaying and giving cupcakes. Templates and clips are available as are sources for purchasing unique items with phone and item numbers.

The eye sees traditional recipes but taste screams modern. A white cupcake is lightened with whipped egg whites. A caramel filling is made with sea salt. Stout Cupcakes contain Guinness. Mascarpone is in a frosting.

Many cupcakes have unique toppers. Faux-Bois Toppers (chocolate wood grain) sit on Almond-Hazelnut Cupcakes and Dried Pineapple Flowers top Mother's Day Hummingbird Cupcakes. For the Coconut Chick Cupcake, the entire cupcake becomes the chick. Marshmallow Turkeys nest on sweetened-toasted coconut on One-Bowl Chocolate Cupcakes.

Licorice, gummy candy and gumdrops make the toppers for the Ghoul Cupcakes and Creepycakes. The Star of David toppers are made with candy sprinkles. Some other decorations are: sand dollars and starfish; crystallized flowers; baseballs; ladybugs and butterflies; dinosaurs. Flourless Chocolate Cupcakes, Chocolate-Walnuts Cupcakes for Passover, and allergen-free cupcakes are included.

Cupcakes may be displayed with punched paper and clip art flags. Silver snowflake coasters cut from foil enhance a chocolate cupcake. A tiered dessert-display may contain cupcakes, cookie cutter cookies and candy. Others may be solitary in gilded baskets or as ornaments arranged within the branches of sprig of evergreen.

This book is a keeper, for sure.

Softasilk CAKE FLOUR

Specially formulated for cake baking, the soft wheat and milling processes used to prepare cake flour result in higher volume, finer texture, and enhanced tenderness.

The following recipe was provided by Softasilk Cake Flour for baking great-tasting cakes. However, cake flour can be substituted for all-purpose flour in any cake recipe. *Use 1 cup plus 2 tablespoons of cake flour for each cup of all-purpose flour in the recipe.*

Lemon Swirl
Serves 12 to 16

- 2 1/2 cups Softasilk cake flour
- 1 1/4 teaspoons baking soda
- 5 egg whites
- 2 cups granulated sugar
- 1/2 cup butter or margarine, softened
- 1/2 cup shortening
- 1 teaspoon grated orange peel
- 5 egg yolks
- 1 cup orange juice
- 1 cup flaked coconut
- 1/2 cup finely chopped nuts
- 1/2 cup dried apricots, chopped
- 1 cup apricot jam
- Citrus Frosting (below)
- Fresh coconut slices, if desired
- Additional chopped apricots, if desired
- Additional chopped nuts, if desired

1. Pre-heat oven to 350°F. Grease the bottom and sides of 3 round pans, 9 x 1 1/2 inches, with shortening and lightly flour. Mix flour and baking soda; set aside. Beat egg whites in a medium bowl with an electric mixer on high speed until stiff peaks form; set aside. Beat sugar, butter, shortening, orange peel, and egg yolks in a large bowl on medium speed until fluffy. Beat in flour mixture alternately with orange juice, beating after each addition until smooth.

2. Fold egg whites gradually into the batter with a rubber spatula, just until blended. Stir in coconut, nuts and apricots gradually. Pour the batter into pans.

3. Bake 32–35 minutes or until a toothpick inserted in center comes out clean. Cool 10 minutes, then remove from pans to wire rack. Cool completely. Fill layers with jam. Frost sides and top of cake with Citrus Frosting. Sprinkle top and side of cake with coconut, apricots, and nuts. Store covered in a refrigerator.

Citrus Frosting

1 package (8 ounces) cream cheese, softened
1/2 cup butter or margarine, softened
1 teaspoon vanilla
1/2 teaspoon grated orange peel
1/2 teaspoon lemon extract
4 cups powdered sugar

Beat all ingredients except powdered sugar in a medium bowl on low speed until smooth. Gradually beat in powdered sugar until smooth.

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Strike Up the Band!

You're sure to hit a high note with instrument cookies that represent string, woodwind, and brass sections.

[essential Elements]

- Sugar cookie dough
- Gingerbread cookie dough
- 4 1/2-inch violin cookie cutter (or similar)
- 5 1/2-inch trumpet cookie cutter (Kitchen Collectables)
- 7-inch clarinet cookie cutter (Kitchen Collectables)
- Cookie Icing (see recipe)
- Piping bags
- Tips #1, #2 (several), #3, #18, and #44
- Gel coloring: black , brown, and golden yellow
- Rubber bands or piping bag clips
- Water
- Paper towels
- Tall mug
- Small paintbrush

[rack materials]

- Large, round cake boards (18-inch work best)
- Greaseproof covering (e.g. clear Contact paper, Press 'N Seal)
- Low turntable
- Pizza Savers

[preparation]

Prepare and bake the cookies according to the recipe, using gingerbread for the violins and sugar cookies for the trumpets and clarinets. Allow the cookies to cool completely before beginning to decorate. Prepare the cookie icing, color and cover until needed.

Wet a paper towel, squeeze out the excess water and place in the bottom of a tall mug. Always keep bags in a mug, tip down, when not in use to prevent the icing from drying and clogging the tip. Prepare the bags needed for each cookie as you begin to decorate. Always keep the piping bags closed tightly with a rubber band or clip at the top to prevent the icing from drying out.

Cookie Icing Recipe

- 1 pound powdered sugar, sifted
- 3 tablespoons meringue powder
- 6 tablespoons water
- 2 tablespoons corn syrup
- 1 teaspoon clear vanilla flavoring or clear almond extract

Beat sugar, meringue powder and water at medium speed until stiff peaks form, about 10 minutes. Scrape down the sides of the bowl. Add corn syrup and flavoring. Beat until incorporated. Keep bowls covered at all times, as icing dries very quickly. Adjust the consistency of icing by stirring in a few drops of water at a time. Always tint the icing before thinning.

Gingerbread Cutout Cookies

- 7 cups flour
- 2 teaspoons baking soda
- 1 teaspoon salt
- 1 teaspoon allspice
- 2 teaspoon ground ginger
- 1 teaspoon cloves
- 1 teaspoon cinnamon
- 1 1/2 cups dark molasses
- 1 cup light brown sugar
- 2/3 cup cold water
- 1/3 cup shortening

In a large bowl, mix together the dry ingredients. In a medium bowl, whisk together molasses, brown sugar, water and sugar. Shortening will not emulsify. Whisk until shortening looks like pea-sized lumps floating in the mixture. Add wet mixture to dry ingredients and mix thoroughly. Refrigerate 2 hours. Roll cookies 1/4-inch thick. Bake at 350°F, 11-12 minutes. Cool cookies on pan for 8 minutes before transferring to a rack to cool completely.

STRIKE UP THE BAND

[violin]

1

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3

4

5

1. Load a pastry bag with tip #3 and medium consistency brown cookie icing. Outline the edges of each cookie. If an air bubble from the piping bag causes a line to break, use the tip of a damp artbrush to gently lift the icing off the cookie. Icing tails can be fixed by tapping them down with a damp art brush.

Diane Suggests: Wipe the tip with a damp paper towel after every use, before returning the bag to the prepared mug.

2. Load a pastry bag with tip #2 and medium consistency black cookie icing. Pipe 2 ball-shaped tuning pegs to each side of the peg box at the top of the neck. Begin piping the first F-hole on the right side of the violin, starting at the mid-point of the body. Pipe a tight clockwise curl, continue piping a 1-inch line, then finish with a counter-clockwise curl. On the left side of the violin, pipe the curls in the opposite direction—counter-clockwise at the top, clockwise at bottom.

3. At the end of the violin's body, outline a narrow, triangular tailpiece with the same black icing and fill it in. It should reach from the base of the instrument to the bottom of the F-holes.

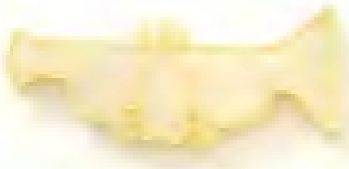
4. Load a pastry bag with tip #1 and white icing to pipe the strings. Position the tip in front of the tailpiece and apply pressure. Lift the tip and slowly move it across the cookie, allowing the icing to fall onto the cookie behind your hand. When you reach the top of the peg box, stop squeezing, touch the icing to the cookie, and release the string. Do not to touch the tip to the cookie, which could clog the tip with crumbs.

Diane Suggests: If your strings come out squiggly, you are probably applying too much pressure to the bag. Piping the strings at a slower rate also helps. If the strings still have the squiggles, try thinning out the icing with a few drops of water.

5. Pipe the scroll with tip #18 and brown icing, above the peg box. Position the tip so it faces the top of the cookie. Start squeezing, allow the icing to build up slightly, then pull down. Release pressure while curling the end of the scroll upward.

[trumpet]

6



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10

6. Fill a piping bag, fitted with tip #2, with medium (writing) consistency yellow icing. Outline the cookie with yellow icing. Keep the line on the cookie's edge all the way around, except at the top of the trumpet. The line should cut across the top of the valves, leaving room to pipe the finger buttons above the outline.

7. Pipe the sides of the valve casing as two parallel lines starting 1/4-inch below the finger buttons. These lines will run vertically to the bottom of the instrument. Next, pipe a half-circle on each side of the valve casing. The bottom of these arcs should be roughly even with the bottom of the curve approaching the valve casing. Add the valve stems and finger buttons above the valve casing.

8. Starting above the small arc at one side of the valve casing, pipe around the inside of the trumpet, closing off the top of the valve casing, and coming no closer than 1/4-inch to any other lines. Inside the front curve of this line, pipe two closely spaced vertical lines to create the strut that supports the tuning slide.

9. Dilute yellow icing to flood consistency by adding water, a few drops at a time, until a ribbon of icing dropped back into the bowl disappears after a full count of 10. Remember, the icing must be tinted before adding the water. Fill a piping bag fitted with tip #2 with the flood-consistency yellow icing and fill the tubes, bell, strut, and valve casing with icing. Let the cookies dry for at least an hour.

Diane Suggests: Piping bags filled with flood-consistency icing, should be kept on their sides. Keep the tips wrapped with a damp paper towel.

10. Using the piping bag fitted with tip #2 and medium (writing) consistency black icing, overpipe all the outlines on the cookie. Pipe two vertical lines through the valve casing to define the individual valves. Outline the valve stems and finger buttons. Pipe an arc across the mouthpiece to give it shape.

STRIKE UP THE BAND

[clarinet]

11

12

13

14

9 Prepare black flood-consistency icing as in step 9 and load it into a piping bag fitted with tip #2. Outline the edges of the cookie. Flood the entire surface of the cookie with icing. Let the cookies dry for at least one hour.

10 Fill a piping bag fitted with tip #44 with medium (writing) consistency white icing. Pipe a line across the cookie just below the mouthpiece. Pipe another line 1/8 inch below the first line. Pipe a third line 1/8-inch below that. Pipe a fourth line across the cookie at the base of the bell.

Diane Suggests: Use a damp artbrush to pat down or smooth out any seams, tails or other imperfections.

11 Switch the bag of white icing to tip #1. Pipe vertical lines connecting the top two tip #44 lines. Continuing with tip #1, pipe the keys down the body of the clarinet. Notice that some are open rings and some are closed buttons.

12 Switching to tip #2, outline the bell in white icing.

[production racks]

13 Line one side of each cake board with the greaseproof covering. Place a cake board on the turntable, then arrange cookies on top. Execute the first step of the decorating (e.g. outlining) on each cookie, turning the turntable as you work. When a drying step is called for, set the full card aside and start anew.

Diane Suggests: For lining the cake boards, clear Contact paper can be wiped clean. Press 'N Seal can be removed and replaced.

14 Place 5 pizza savers on the cake board between the cookies—1 in the center and 4 spaced evenly around the outer edge. A local pizzeria may be willing to give you a handful of these spacers, or sell them to you for a small cost.

15 Stack as many as 6 cake boards in this manner. Be sure to alternate the positioning of the outer 4 pizza savers on each level for maximum stability. **ACD**

15

16

17

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Treasures from the Reef

One thematic idea that seems to always be in season is the sea. Here are four techniques for creating coral to enhance seashore or undersea cake designs.

[essential elements]

Choose the appropriate materials for the coral you intend to create:

- Royal icing
- Pyrex, 4-cup bowl
- Microwave oven
- 24-gauge wire
- White florist tape
- Parchment or pastry bags
- Tip # 10
- White non-pariels
- Foam block
- Pastillage
- Straw
- Wire brush (Diane Shavkin)
- Flower formers
- Nonstick aluminum foil
- Airbrush or canned spray coloring
- Gel coloring in desired shades and brown
- Rolled Fondant
- Celstick (CelCakes)
- Gum glue (optional)
- Granulated sugar

Royal Icing Coral

1. To make this coral, the icing should be at least a couple of days old and start to crust. Place 1 cup of royal icing into a 2–4 cup microwave-safe glass bowl. Heat on high for 2 minutes in a microwave, adjusting the time to your oven. Cool for a few minutes, then wrap around the edges of the bowl with a knife to release. Warning: the hot sugar can burn you. Do not remove from the bowl until the icing has cooled completely.

2. Break open the crusted icing and the inner soft bit revealed. Break into several bits interesting shapes and apply to your cake or store in a tightly sealed container until needed.

Pastillage Recipe

- 3 tablespoons gelatin
- 1 cup warm water
- 1/2 cup cornstarch
- 3 pounds powdered sugar

Pour gelatin on top of warm water and let it dissolve, then stir to distribute. Pour the mixture through a sieve. Mix cornstarch with 1 pound powdered sugar in a mixing bowl; an electric mixer may be used. Add liquid ingredients and mix well. Add powdered sugar a little at a time until the pastillage reaches the desired consistency. The last 1/2 pound or more of powdered sugar may need to be incorporated by hand.

Use cornstarch on work surfaces and rolling pins to prevent sticking. Store in an airtight container or bag. Can be frozen until needed.

Nonpareil Coral

3. Wrap a length of 24-gauge wire roughly with floral tape.

4. Bend the wire into the desired shape.

5. Pipe over the wire with stiff royal icing.

6. While the icing is still fresh, dip it into a pile of nonpareils on a paper towel.

7. Push the bare end of the wire into a foam block to dry thoroughly.

8. Tape several dry pieces together to complete the coral.

TREASURES FROM THE REEF

Fan Coral

9. Roll out a very thin layer of pastillage. Texture the paste with a wire mesh, then cut out small fronds with the end of a drinking straw.

10. Make a mold on the work surface using flower formers and several layers of foil. Lay the pastillage over the mold and dry for at least 2 days.

11. Spray the coral with resin or other bright colors using an airbrush or canned spray coloring.

Tube Coral

12. Roll fondant into a ball, then roll the ball into a log. Hollow out one end with a CelStick. Repeat as desired.

13. Glue several pieces together with water or gum glue. It may be best to assemble these directly on the cake to get the best arrangement. Allow the paste to dry.

Sponge Coral

14. Roll out a very thick layer of gumpaste. Texture the piece of clay with a wire brush. Place the paste over flower former. A flower former to dry for at least 2 days.

15. Spray the coral with a dendgrit color. Dry, then either store in an airtight container or apply to a cake.

16. Blend granulated sugar with brown food coloring to make beach sand. ACD

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A Sweet Time in '09

The International Cake Exploration Societé converges on St. Charles, Ill. for the 34th annual show and convention July 30 through Aug. 2.

For the uninitiated, the International Cake Exploration Societé annual show is a whirlwind.

From the moment conventioneers arrive at the venue, there is no way to miss the continuous flurry of activity that overtakes the facility. With a little help from Show Co-Director, Samantha James, the following is an overview of the convention's highlights:

Thursday

As is tradition, Thursday is a day of meetings and preparations. Although the demonstrations and hands-on classes begin that morning, the largest daytime event is the set-up of cake displays, which runs all day long. Photographers from ICES and American Cake Decorating will be working Wednesday afternoon and all day Thursday to capture this important slice of the event.

In the evening, the Vendor Showcase runs from 6-7:30 p.m. in previous years, all kinds of entertainment was scheduled to draw attendees to this event. Now, most conventioneers wouldn't miss it. The showcase is a sneak peek at what the vendor hall will contain when it opens on Friday. Vendors bring out their newest and best as they focus on demonstrating and answering questions. Once the show opens, they have the added burden of selling product, so if information is what you want, the Vendor Showcase is the time to get it.

Following the showcase is another newer tradition for the event, the town-hall meeting. In this less-formal atmosphere, ideas and dialogue regarding ICES governance can be discussed and debated. According to James, the board of directors will look for feedback as part of the process of revamping the organization's bylaws.

Thursday Hint: *After registering, be sure to walk through the displays prepared by the demonstrators. They are exhibited in a separate room that is open beginning on Wednesday. Check back often, as new pieces go on display as demonstrators arrive at the event. This room always shows a high level of diversity and ingenuity.*

Friday

For most conventioneers, this is the biggest day. After the morning business meeting, all the major attractions open—including the cake room and the vendor hall. In the past, special deals and gifts at the opening bell have generated long lines waiting for the doors to open. Hundreds of cakes, scores of vendors, dozens of demonstrations, and a day's worth of hands-on classes—what more is there to say? If you aren't exhausted at the end of Friday, you must be superhuman.

Friday Hint: *There is a busy side trade in tickets to classes, demonstrations and other in-demand events. Look for the message board in the registration area beginning as soon as you arrive to see what hard-to-get passes people are moving.*

Saturday

While Saturday's pace is less frantic than Friday afternoon, Saturday's focus is the art and craft (and trinkets) of cake decorating. With the longest hours of the event, the daytime attractions feature all the best the cake-decorating world has to offer.

In the evening, the focus becomes the banquet, where new officers exchange places with those who are departing, and the organization recognizes its own. The theme for the banquet will be "Black and White." Although the event is not officially "formal," James expects to see participants choose attire that ranges from tux-and-gown to comfortable, familiar dress. Entertainment at this year's event will be provided by a cappella group Chapter 6, which will perform before and during the meal. After the awards ceremony, karaoke will rule the evening. A selection of songs is posted on the www.ices09.org website for early review.

Saturday Hint: *Take another walk through the cake room. You are certain to see something that you missed the first time through.*

Sunday

Sunday opens and closes with special offerings. According to James, the Sunday morning worship will include a group from the Missionary Baptist Church Choir. This gospel choir recently competed in the Verizon Wireless' How Sweet The Sound competition in Atlanta, Ga., and walked away with the title "Best Church Choir in America." Because of limited seating, a seating voucher will be required to attend. Inquire about the worship event at registration.

At the close of Sunday, the traditional night of sharing runs from 7-9 p.m. This event can be compared to the vendor showcase, but featuring demonstrators and attendees bringing their craft to an open-table format. Participants may circulate through the tables watching, asking questions, and sometimes trying out decorating ideas brought by both luminaries and peers.

Sunday Hint: *Sunday morning is usually the most sparsely attended time in the vendor hall. If you would like to spend a little more time with a particular vendor, Sunday morning is a good bet.*

Throughout the show, beginning early in the week tours and smaller gatherings appear throughout the schedule. If unsure whether they are open to the general membership, ask at the information booth located in the registration area. A social room will be open with free cake on Thursday, Friday, and Saturday. This is a convenient place to visit with friends and acquaintances.

A tour to the nearby Headquarters of Wilton and downtown Chicago's French Pastry School will be held Tuesday and Wednesday. Early word is that they are sold out, but watch for tickets in the message board. Likewise, tours to the rich array of bakeries in the Chicago area are planned.

Wednesday offers a chance to watch certification candidates complete their practical exams. Running from 8 a.m. to 5 p.m., a $5 admission allows in-and-out access to the test, where 12 candidates strive for Certified or Master status.

For up-to-date information about the convention visit www.ices09.org.

Last-Minute Convention Attendees

If you still haven't registered for the convention, there are still options for you to participate in the gathering.

- Check out www.ices09.org for available hotels in the area.
- One-day passes are available for either Saturday or Sunday, which provide access to the cake room and the vendor hall. Even though they won't get you a demonstration ticket, your $50 supplies access to the most popular two attractions at the show.
- Public admission to the cake room is offered Saturday and Sunday. Take a leisurely tour of the cake exhibits and your $10 admission helps support the Boys and Girls Club of Elgin.

2009 ICES Designated Charity:

The Boys and Girls Club of Elgin

Just a short, 40-mile journey up river from St. Charles is the community of Elgin, Illinois. With a long and varied history, the city's signature has evolved from dairy production to watch manufacturing and heavy manufacturing. Three historical districts have been designated to preserve the city's past, one of which includes a stretch of gloriously restored Victorian homes.

At nearly 100,000 residents, the modern Elgin is Illinois' fifth largest, and fastest-growing city. It is projected to become the state's second largest in the near future. This swift expansion has also brought to town some of the modern problems faced by the nation's largest municipalities—not the least of them is the presence of poverty and underprivileged youth.

That is where the Boys and Girls Club of Elgin steps in. Through core programs in Education & Career Development and Character & Leadership Development, the organization fosters academic proficiency and empowers youth to engage their communities.

Applying these goals to daily living, the club provides homework assistance, tutoring, job shadowing, and community service events to build confidence and positive self-image. In addition, the club provides programming in the areas of healthy life skills, the arts, sports, and recreation.

In Elgin, the programs provided by the Boys and Girls Club are a welcome resource for families. More than 700 youth of all ages belong to the club, which has served more than 3,000 children since opening in 1993. The need is great, however, as the club cites 71 percent of its membership belongs to families with household income of $15,000 or less.

"The key that really landed us with the Elgin Boys and Girls Club is the fact that they are so local," said Samantha James ICES 2009 show co-director. "Our future is educating our children, and youth is what cake-decorating is about. So we thought it would be a great idea to get them involved, let them all them know what [cake decorating] is about, and see how many kids we can get interested."

The 2009 show committee's commitment to this organization goes beyond a simple monetary donation. In addition to setting aside a portion of the public cake room admissions, the committee has visited the club's base of operations. The group held a workshop at the club that was so well received, that they plan to go back just before the convention to help the kids create cakes to display at the event. Additionally, club members will be on hand to talk to conventioneers about their organization and to provide service as runners and ticket takers.

ICES 2009: EXHIBITORS LIST

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Cake Craft & Dec. Magazine 222
Cake Craft Shoppe **216-218-220**
Cake Craft/Nestelle's Inc. 403
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Wilton Industries 209-308-310-312

Companies in bold indicates a display ad or Internet Shopping Directory listing in this issue.

Lambeth-Style Over-Piped Borders

Layered borders and edible rolled-buttercream roses create a classic, early 20th-century presentation that recalls the designs of Joseph Lambeth.

[essential elements]

- 2 round, 12-inch cake layers
- 2 round, 8-inch cake layers
- 16-inch, round cake drum
- Buttercream icing
- Tips #2, #3, #23, #16, #102s, #199, and #352
- Parchment or pastry bags
- Couplers
- Gel coloring: leaf green, moss green, orange, and egg yellow
- Royal icing
- Edible Pearls
- Pearl luster dust
- Tweezers
- Small art brushes
- Azalea pink petal dust
- Tylose (optional)

LAMBETH-STYLE

[preparation]

Fill and ice the two tiers, insert appropriate support and stack them together. Prepare a recipe of Rolled Buttercream and tint it slightly with egg yellow gel coloring.

[base borders]

1. Fit tip #199 onto a bag of white buttercream and pipe a ring of puffy shells around each tier. Switch to tip #23 and pipe a small zigzag along the underside of each shell, directly onto the cake drum or plate. Repeat the zigzag around the top edge of each shell, piping onto the side of the cake.

2. Using tip #16 (an open star tip), pipe a diagonal line over the top of each shell. With a contrasting color and tip #3, overpipe a line directly on top of the white, diagonal line that was just completed. Use the same border for both tiers.

[swags and top borders]

3. Divide the 12-inch tier into 16ths and the 8-inch tier into 12ths. To mark the divisions, wrap a cash register tape gently around each tier and mark the point where the tape overlaps itself. Trim the tape at that point. For the 12-inch tier, fold the tape lengthwise four times to create 16 divisions. For the 8-inch tier, fold the tape in half twice, then fold it into thirds to produce the 12 divisions. Unfold the tapes and wrap them around the tiers again to mark. In each division, pipe a graduated #16 zigzag from the top of the cake down, following an arc along the lower edge.

4. Pipe another, shallower, zigzag over of the first scallops at the top edge of the tiers. Use more pressure to build up the center, so the overpiping has less volume to each side.

5. Pipe two strings of icing with tip #2 over top of the lower portion of each scallop.

6. Using tip #16, pipe an upward facing C-shaped scroll on the top edge.

7. Overpipe a string of contrasting color over the C-scroll using tip #3. Pipe two tip #2 string loops between each section on the 12-inch tier. The second loop should

be shallower than the first. On the 8-inch tier, pipe only one smaller loop between each section.

Diane Suggests: If you use royal icing for the string work, less breakage will occur. Make sure the icing is smooth and free from air bubbles before piping.

8. To coat edible pearls with luster dust, place some dust into a small container. Drop pearls into the dust and agitate gently to coat. On the bottom borders, pipe a small dot of icing at the base of each diagonal line and place a pearl on top of the fresh icing. On the swags, pipe a small dot of icing at the top of each drop loop set and attach a pearl.

[rolled buttercream roses]

9. Start the roses with a ball of rolled-buttercream, then taper one end to form a cone. The size of the cone varies with the desired size of the rose. Work a small piece of rolled buttercream between a finger and thumb to flatten. Shape to resemble a rose petal and pinch the edges to thin. Make two of petals to start assembly.

10. Wrap the petals, one at a time, around the center cone to form the rose center. Use a very small amount of water to make the petals stick together. Form three more petals in the same manner and attach them to the center, turning the edges back slightly with a fingertip. These may need to dry for a short while before adding more petals.

11. Shape 4–5 additional petals and wrap them around the outside of the rose. The edges can be brushed carefully with pink petal dust if desired. To make a rose bud, follow the directions through steps 9 and 10 only.

Diane Suggests: If you are having difficulty with the rolled buttercream cracking and not holding it's shape, knead some Tylose (gum thickener) into the rolled buttercream. Use 1 teaspoon of Tylose for the above recipe.

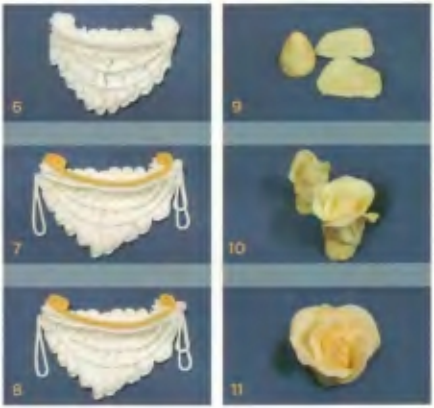
12. To finish the cake, arrange the roses as desired and pipe green buttercream icing leaves. Blend moss green with a little leaf green for color, then pipe with tip #352. Small 5-petal blossoms can be

piped from royal icing on squares of parchment or waxed paper using a nail and tip #102s. Use a dot of yellow icing for the centers. Add them to the cake last as an accent.

Rolled Buttercream Recipe

- 1/2 cup solid vegetable shortening (not trans-fat free)
- 1/2 cup clear corn syrup
- 1 pound powdered sugar (3–4 cups)

Combine the shortening and corn syrup in the bowl of a heavy-duty mixer and beat until creamy. Gradually add in sugar, blending thoroughly. The mixture will be very stiff. Place icing onto a work surface and knead until smooth. If the icing is too sticky, knead in additional powdered sugar, no more than 1/4 cup at a time. If the icing is too firm, knead in a few drops of water. **ACD**



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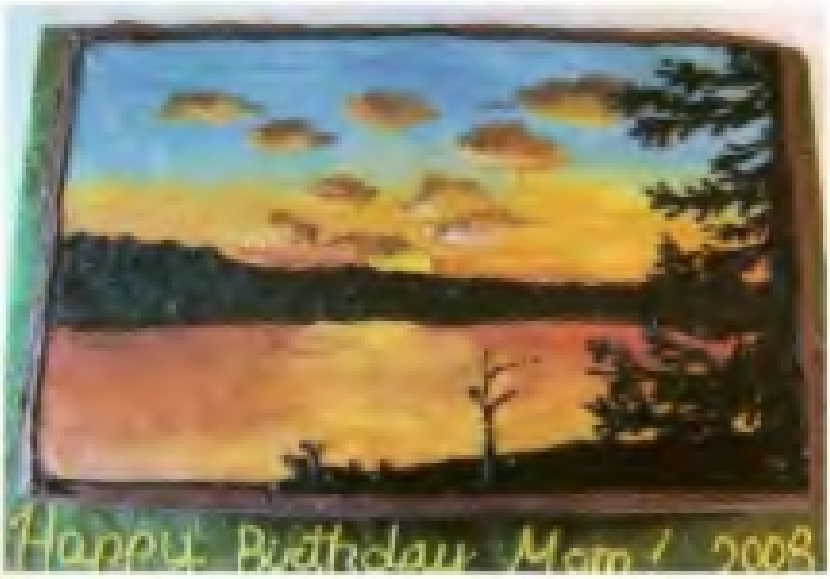
2008 American Style Competition

We'd like to offer one last group of selections from the cakes that were entered in the 2008 American Style Competition. It is a real treat to see the ideas that the entrants come up with each year.

In case you missed them last issue, finalists in this past year's competition are (in no particular order): Jodi Jones of Westminster, Md., Melanie Judge of Gainesville Fla., Monique Welch of Brick, N.J., and Amanda Coorough of Chico, California. Watch future issues to see their cakes featured in ACD.

Clockwise, upper left: Monica Atanasova of Watertown, N.Y.; Jovana Almodover of Kissimmee, Fla.; Marilyn Bawol of Boseton, Va.

Clockwise, upper left: Marvin Brown of Baldwin, Mo.; Joni Spellmeier of Marysville, Kan.; Amanda Collier of Shiloh, Ga.; Christa McCulloch of Perth, Ontario, Canada; Natalie Johnson of Chappaqua, N.Y.



Castles in the Sand

Cupcake sheet cakes continue to gain popularity because of convenience and versatility. Celebrate summer with sandcastle cupcakes!

1. Spread a layer of buttercream across a half-sheet cake board. Add sunset coloration with an airbrush or canned coloring spray, beginning with lighter colors near the center and working outward toward darker shades: yellow, orange, pink, brown, and blue.

2. Arrange 19 cupcakes on the cake board, starting with 12 in a rectangle near the base. Add a tower to the left that stands 4 cupcakes high, and a small roof gable of 3 cupcakes in a triangular shape.

3. Spread a layer of tan icing over all the cupcakes except the tower. To create an even layer, apply the icing with a pastry bag fitted with an open coupler, then smooth with a spatula. Pipe a second layer of icing in a triangle, forming a second roofline lower and to the right of the first. Smooth with a spatula.

4. Use the coupler to cover the new roof with a swirling uneven pattern to imitate a stone roof. Use the blade of an angled spatula to carve additional texture into the roof to look like mortar, working between the stones and adding texture to the stones.

[essential elements]

- Half-sheet cake board or equivalent
- Buttercream icing
- Gel colors: Sky Royal Blue, Sunset Orange, Electric Green, Ivory, Orange, Hot Pink, Garden Red, and Yellow
- Airbrush (optional)
- Airbrush colors or Garnish Cutaway Spray: Black Cake, Brown, Orange, Pink, and Yellow
- 19 cupcakes
- Parchment or plastic bags
- Couplers
- Tips #1, #3, #10
- Offset spatula
- Angled offset spatula
- Medium round chamois
- Scissors
- Paper cups

[preparation]

Tint buttercream with the food coloring to the base desired: green, tan pink, purple, brown, purple, red, blue, and black. Dip the majority of the icing with a pastry bag fitted with a #10 tip. Set aside. Reserve 2 cups of white.

CASTLES IN THE SAND

5. Use the tip of an angled spatula to create a series of striations in the original roof surface. Then hollow out and shape a window and door in the castle wall.

6. Use the sandy tan icing to cover the lower 3 cupcakes in the tower. Pipe a row of fat shells along the horizontal rooflines of the castle wall and the tower as crenellation, pulling the tails down onto the wall. Use a spatula to smooth the tails into the wall icing, leaving just the bubbles atop the walls. With the tip of a spatula, scrape a series of lines across the walls to mimic the look of brick. Pipe a small ball at the apex of each roofline.

7. Using tip #10, pipe a keystone-shape at the apex of the door and window, then outline the edges with evenly spaced round "stones." Use the tip of a spatula to flatten and smooth these. Flatten the crenellation with the spatula.

8. Add depth to the castle image by shading with spray coloring. Start by accenting the brickwork, around the roof texture, and under the arches with brown for light shadows. Add a touch of black for deeper shadow in just a few places. Last use golden yellow (if using an airbrush, egg yellow airbrush color) to create highlights along the left side of the prominent features.

9. Before the icing sets, sprinkle graham cracker crumbs lightly over the surface to give it a sandy, gritty appearance.

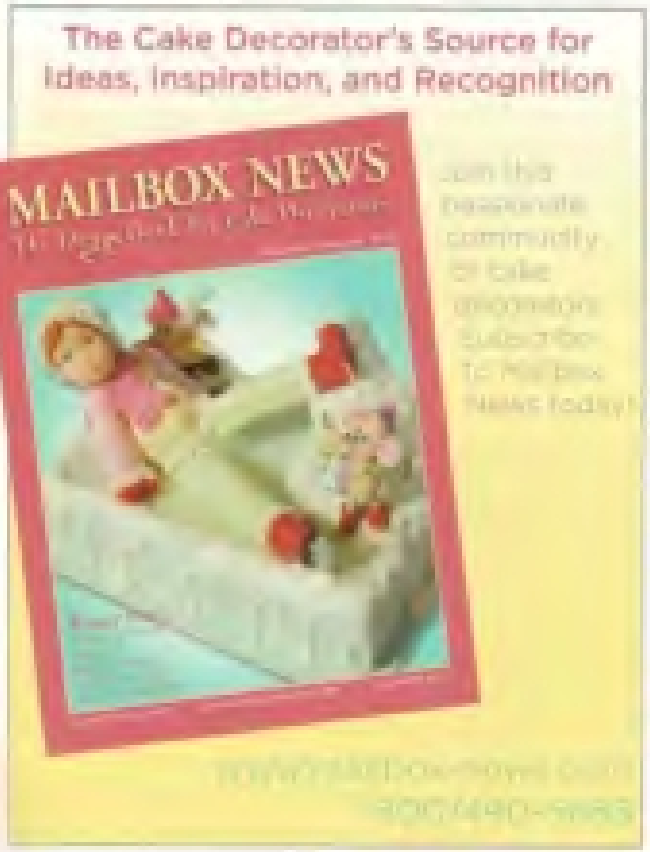
10. Load a bag with brown-colored buttercream and tip #1 or cut a fine hole at the tip. Use this bag to accent the detail on the cake, giving it sharpness. Don't worry if the flow is a bit spotty. The lines do not have to be uninterrupted, nor should the lines make complete boxes or circles around details. The idea is to add definition, rather than outlines.

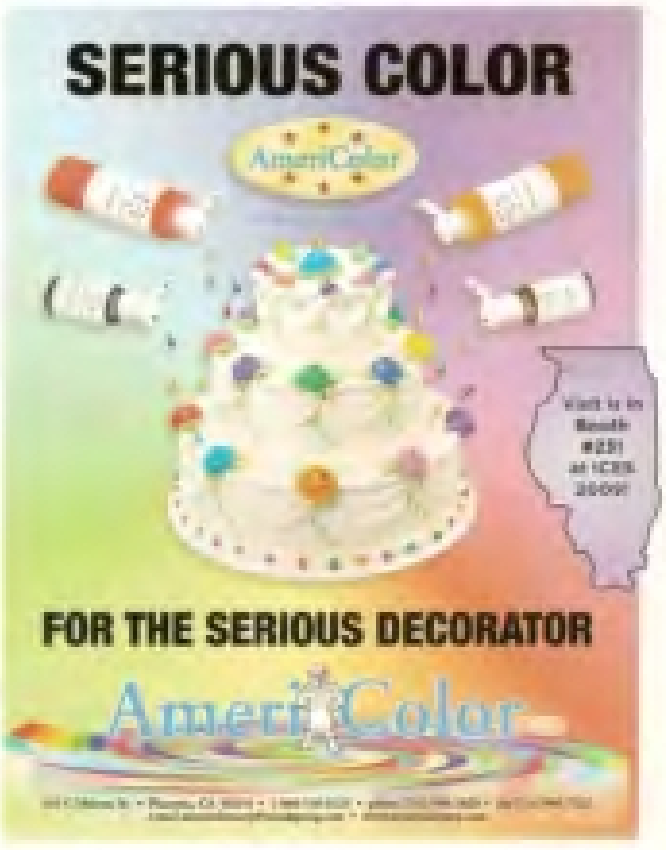
Robin Suggests: For the fine detail, I find that even tip #1 is a bit heavy. I fold a parchment cone and cut a tiny hole in the tip for this step.

11. Use an open coupler to pipe white icing randomly along the base of the cake to mimic waves hitting the shore.

12. Spray the lower half of the waves with blue coloring, then clean out the airbrush and, leaving the well empty, hold the brush close to the icing and open the nozzle to cut and churn up the icing with the air jet, creating the foamy look at the top of a wave.

13. Stripe a piping bag with a little royal blue icing, then finish filling the bag with red icing. Fit the bag with tip #10. Pipe a crab over the door of the sand castle, beginning with a fat cigar shape. Pipe 2 large, round balls over the top of this, and pull out three legs to the left and right of the underside. Near the each end, pull out a narrow arm and top with a pair of fat, curving shells for pincers.





14. Pipe a pair of white eyeballs onto the crab using tip #10, then switch to the red bag and add a shell over each eye for eyelids. Load a bag with black buttercream and fit it with tip #1, then pipe eye pupils. Pipe detail over the crab in black, outlining the outer edge of each shape, and piping short curved lines to accentuate the curvature of the body. Pipe a crooked smile that runs width of the body. Last, add highlights to the pupils with a pair of tiny dots in each eye.

15. Load a bag with side-by-side orange and pink icing and fit it with tip #10. Squeeze out enough icing to be sure both colors are flowing, then use heavy pressure to pull out the 5 tapered arms of a starfish. Rotate the bag a little after each arm to create variation in its appearance.

16. Use the tip of a standard spatula to smooth together the well where the the arms meet in the center. Use the spatula tip to flatten the top of each arm in a long stroke from the center outward, almost to the tip.

17. Use yellow icing and tip #1 to pipe a center line through the middle of the flattened area on each arm. To each side of the line, pipe several dots. Finish the starfish with eyes and a smile as done for the crab, leaving off the eyelids.

18. Load a bag with two shades of purple, one lavendar and the other an intense purple. Fit the bag with a coupler and use heavy pressure to pipe a large, round ball. Start piping with the tip 1/4 inch above the cake surface and allow the icing to build up around the tip as pressure on the bag increases. Begin raising the tip as the midpoint is reached, and start to ease off on the pressure. Stop the pressure and finish the ball with a circular motion from the wrist before lifting the tip away.

19. Use yellow icing and tip #5 to add fins to the blowfish. Pipe a triangular shape to each side and on top. Use the tip of a skewer stick to pull out spines in each fin.

20. Pipe detail onto the fins with the black bag and tiny tip, then switch to the purple bag and pull out spines around the ball in concentric rings, leaving a space in the center 3/4 inch across. In the space, pipe a pair of eyes to match the starfish, a pair of puffed-out purple cheeks as spheres, and an oval mouth in black.

21. Load a bag with a stripe of white icing, then load it with electric green buttercream and fit the bag with tip #10. Use heavy pressure to cover the top of the final bare cupcake using a spiral pattern. Smooth the icing with a spatula. Pipe a comma-shaped shell at the base of the green circle, then use heavy pressure to pull out a pair of tentacles from behind each side of the tower.

22. Smooth the comma-shaped shell into the head of the octopus, then pipe a ball of icing over the top of it and a pair of curved shells near the top of the head like single quotation marks. Pull out two more tentacles from the base of the head and a pair from the sides of the tower, beginning near the midpoint.

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23. Finish the octopus by piping eyes and a mouth similar to those of the crab, then piping detail lines in white icing with tip #1. Last, pipe dozens of tip #1 pink spots to each side of the head and on the "underside" of each tentacle. **ACD**

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ICING POINTS

Quick Ideas for Easier Decorating From the International Cake Exploration Society®

Step-Over Cookies

To keep cutout cookies from distorting after they are cut, Jo Anne Beauvais of Dayville, Conn., rolls her dough out on either parchment or a baking mat. After the cookies are cut, she pulls the loose dough away from the edges of the cookie, then the entire sheet goes onto the baking pan and into the oven.

Sweet-Tasting Cookies

When rolling cutout cookies, Sandy Danner of Stilwell, Kan., uses powdered sugar rather than flour to keep the dough from sticking to the work surface and the rolling pin.

Visit ICES online at www.ices.org for more information about membership or the national convention.

RBA Announces New Certified Decorators

The Retail Bakers of America have announced a new class of Certified Cake Decorators. The new Certified Cake Decorators are Sarah Crews, CD, ele Cake Company, West Carrollton, Ohio and Michelle Hillman, CD, Osgood Hornbacher's, Fargo, ND.

The practical test was held in Minnesota as part of the Upper Midwest Bakery Association Convention and consisted of an eight-hour exam where candidates created a tiered wedding cake, a rolled fondant cake, a sculpted cake, three flower-based design boards, and six custom designs. Upon passing the practical exam, the candidates must also pass or present successful completion of a designated food-safety program.

The test is traditionally held twice a year. Watch www.rbanet.com for announcements of future certification opportunities or contact Howard Cook, RBA member services and certification specialist at 703/610-9035.

Cake Board Contributor

Heather Maikani

Gary Hjellming

Our apologies to the team at Logicpl c.com for omitting to mention that the cake boards they provided were used in the April/May issue of ACD under cakes by Heather Malkani and Gary Hjellming. We appreciate the way their cake boards photograph and make the cakes in ACD sparkle. Find more information at www.logicplc.com.

Flossie Crums' Fairy Adventure

In a September 2009 release by B. Dutton publishing, author Helen Nathan spins the tale of Flossie Crumbs, an 8-year-old cake baker with a back garden filled with enchanted fairies. The story is accompanied by color illustrations, and of course, recipes for Flossie's cupcakes.

The story is Flossie's first baking adventure to the fairy kingdom of Romolonia. Narrated by Flossie herself, the book tells the story of how she makes friends with six fantastical fairies and, by baking some very special cupcakes, manages to make the queen of the fairies' birthday party a sweet success.

Flossie Crums and the Fairy Cupcake Ball is a storybook and recipe book rolled into one that will not only encourage children to read but will inspire parents and children to be creative in the kitchen. ISBN 978-1-905113-13-2

Chocolate Cream Cupcakes

With cupcakes playing such an extensive role in this issue, we thought it would be a good idea to dig through the Mailbox News library to find an intriguing recipe to share. We hope you enjoy these Chocolate Cream Cupcakes.

Batter:
1 1/2 cups all-purpose flour
1 teaspoon soda
1 cup sugar
1/2 teaspoon salt
1/4 cup cocoa
1 cup water
1/2 cup oil
1 tablespoon vinegar
1 teaspoon vanilla

Preheat oven to 300°F. Sift the dry ingredients together. Add the remaining ingredients and beat until combined. Fill lined muffing cups half full (recipe makes 24).

Filling:
8 ounces cream cheese
1 egg
1/3 cup sugar
1/8 teaspoon salt
1 cup chocolate chips
Chopped almonds or pecans

Combine cream cheese, egg, sugar, and salt. Beat well. Stir in the chocolate chips. Place one heaping teaspoon on the center of the batter in each muffin cup. Sprinkle with additional sugar and chopped nuts. Bake for 30 minutes.

Dress Up Your Cupcakes

Already available online, a new cupcake-decorating product may already be in specialty stores near you. Moon Cherie's Roundabouts cupcake sleeves are self-adhesive sleeves that attach to cupcake liners, providing standard cupcakes a new appeal. Packaged in bundles of 12 sleeves, the product comes in designs for a variety of occasions, transforming the mini treat into nearly anything—from a gumball machine to depictions of famous presidents. Learn more about roundabouts at www.roundaboutsleeves.com.

RBA Heritage Bakery Tour

A delegation consisting of the two sons of Retail Bakers of America President Richard Reinwald, CMB, embarked June 16 on a tour of American bakeries to raise awareness of retail bakeries and brace the advancement of the industry.

Thomas Reinwald, son of RBA President, Richard Reinwald, CMB, was recently hired as RBA's Internet Marketing Intern to support awareness of the industry and RBA through online social media, including Twitter and Facebook. Seeing the challenges faced by retail bakeries today, Thomas and his older brother, Gregory, were interested in investigating how the bakery business has changed through the years, and "tweeting" their findings along the way.

"As part of the fourth generation in the baking industry, we understand where bakers are coming from, and want to inspire them to tell us their story," says Thomas. "We want them to get involved in the Tour and feel that they are a chapter in our research, not just a stop."

Photos will be collected and stories shared over Twitter during the course of the two-week tour, which begins Tuesday, June 16. All retail bakeries are encouraged to share their stories as well. Photo and story submission may be made to info@rbanet.com. Details of the tour, photos and bakery tour stops, are listed at the Road Tour's website, www.rbanet.com/2009roadtour. Follow the Heritage Bakery Road Tour on Twitter @ RetailBakers. **ACD**

The Heritage Bakery tour gets underway with a ribbon-cutting ceremony at Bake-Mark USA in Rio Rivera, Calif.

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Making Sense of Food Coloring

by Shannon Wicker
photos: Craig Gustafson

Remember when teal was out of style and the color orange was feared? Nowadays teal and orange are deemed beautiful and are often seen carousing on cakes...together!

Colors go in and out of style like the length of skirts and the width of pant legs. It is hard to keep track of and even harder to keep up with all the colors required. Americolor is one company that makes beautiful colors—and they have them all. You know that they study the trends to provide current colors, but what happens if you need special hues like Texas A&M maroon, Kentucky State gold, or bridesmaid-dress purple, and you just don't have it? Learning the rules of color will save you.

I have made two color charts for this column, one with buttercream and one using fondant. Notice the slight variations between the two charts. Buttercream darkens over time, so I always mix it slightly lighter than I need. Fondant typically stays true and doesn't darken.

Primary Colors

The big three, you can't live without them: Red, Yellow, and Blue. I always have these on hand (literally). From these colors you can make all of the rest. See where they sit on the color charts?

Secondary Colors

These three are made possible by mixing the big three. These guys are right between the primaries: Orange, Purple and Green. These colors are made with two primaries each.

Tertiary Colors

This is what happens when you mix one primary with a secondary. There are six of them: Red-orange, Yellow-orange, Yellow-green, Blue-green, Blue-purple, and Red-purple. If you keep up with the trends, you know these colors often have fantastical names such as chartreuse, ocean, pomegranate, merlot, sea foam, and persimmon. Call them what you will, they are easy to mix. On our chart, these are located right between the primaries and secondaries.

Adjusting Colors

Ok, you've got this far and yet the color is still off. How do you fix it? Here are three common adjustments you can make to colors to alter them to match that invite, that carpet, the bride's eyes—whatever the inspiration.

If you look at the chart, you will notice right beneath the primary and secondary color swatches is a round ball. See how these colors are muted versions of the primaries and secondaries. I made these by adding a small amount of the color's opposite or complement. It tones down a color's brightness and makes it softer. Notice how well the round ball "matches" its complementary neural ball (opposite, get it?). I often do this trick for color if I have to put many colors together.

Another food-coloring trick is to add the same hue to all the colors. If you look at the chart, the swatches depicted in buttercream as three balls and in the fondant chart, a teardrop, I added a touch of brown food coloring to all the colors. Notice how "earthy" the colors have become. This trick will mute the colors and tone them down. I will do this for fall cakes making sure to adjust all the colors of the cake the same way.

The final swatch depicts what will happen if you add a touch of black food coloring to all the colors. See how the color is altered, yet they all coordinate.

How about the center of the chart? Gray! This is what will happen if you mix approximately equal parts of any color and it's complement together.

Always remember you can lighten colors by adding more buttercream, you can brighten by adding yellow. And you can always hope for lots of armadillo cakes if you make too much gray. **ACD**

[Clockwise from top left]

Gratitude cake drums add interest to a simple sunflower design by **Danielle Irby of Lewiston, Ind.** The fondant-covered tiers were accented with a gray ribbon to match the cake-drum trim, and bordered with a tiny shell's trail piped with royal icing and a small, round tip.

"I made this simple birthday cake to use up some left over frosting that I had from a cake I made earlier in the week," wrote **Shelli Andros of Sheldon, Wis.** Beginning with a round cake iced smoothly in white buttercream, she used tip #3 to pipe the side decorations and the lettering on top of the cake. The silly face was piped with tip #10, then flattened with a finger dipped in corn starch. Colorful borders were piped with a star tip.

Interest in pulled sugar has been growing for some time. **Dana Bellefeuille of Tacoma, Wash.**, sent us this photo of a rose she created in the medium. The rose blossom is complemented by a gnarled branch, fashioned by twisting a strand of brown-tinted sugar and leaves that were cut and then imprinted with a 2-sided leaf press mold.

Complete with rubber ducky, this cake by **Meghan McGill of Tustin, Calif.**, is ready for bath time. The cake itself was covered in tiles made from rolled fondant, with white icing grout. Water rushing out of the faucet falls to a cake board shaped like a puddle of water. A bar of soap and rubber duck accent the scene, while dots of fondant cut with the backside of a decorating tip mimic soap bubbles.

Laurel Torres of White Plains, N.Y., decorated a half-sheet cake to look like a wall of graffiti. The cake was iced in buttercream and the graffiti "tag" was made using run sugar. The cake was airbrushed with different colors to enhance the brick wall, and then graffiti was scribbled with black gel.

[Clockwise from top left:]

Claudia Amerine topped a Quinceañera cake with a doll-shaped tier. The dress skirt was baked in a wonder Mold pan and decorated pink with a train that cascaded down the cake. Gumpaste flowers accent the design.

Although this cake was created for a baby shower, there will be many opportunities to use it this summer. Wendy Sanders of Conway, Ark., piped icig onto ice cream cones with a leaf tip to create trees, formed a tent with iced graham crackers, a campfire with pretzel sticks, and piped bear tracks in brown.

Olena Bowen of Bolivia, N.C., iced a 5-inch, round cake layer with white buttercream icing. She then used art brushes to apply tinted icing to the cake, creating this fish design in blues and greens. A simple border was piped around the base with a round tip.

American Sign Language spelled out the birthday greeting on a cake by **Stephani Forman of Antelope, Calif.** She used a toothpick to mark out the shape of each hand position, then overpiped the markings with tip #3. A reverse-scroll border finished the cake, which read: Happy Birthday Jen."

This birthday balloon design was adapted from the Wilton Yearbook by **Sheree HoShing of Atlanta, Ga.** The balloons were piped in primary colors with tip #16, while the white accents were piped with tip #3. A white, tip #21 shell border completed the cake. **ACD**

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October/November 2008
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Autumn Wedding Cake
Haunted House Cake
Chocolate Flowers
10 Minutes with: Elaine Gottlieb
2008 ICES Convention
Baking with Cocoa
Floodwork Animal Face
Working with Ganache

August/September 2008
Floral Tapestry Entry Vitrines
TBC Party Cake
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CAKE DECORATING

BUSINESS

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Dixie's tune

24/7 Cake

It's More Than Just Playtime

By Jennifer Jacob

Lisa Bugeja hasn't always been a cake decorator. In fact, after high school she set off for college to receive her bachelor's degree in sociology.

After a semester, however, Bugeja grew tired of school and headed back home. "After spending a few months on the couch, naturally, my mother got annoyed and insisted I go out and do something," she said. "I'm not sure how the subject came up, but I decided to become a cake decorator."

She enrolled in a 10-day Master Cake Decorating course at McCall's School of Cake Decorating, then worked as a part-time cake decorator for a grocery store. After a year of high volume and low creativity, Bugeja went back to school to complete her degree. For the next few years, she tried out jobs in customer service and accounts payable, but she was never truly happy.

"One day I came home from work and asked my husband how he would feel if I quit and enrolled at George Brown College for the Baking and Pastry Arts program," said Bugeja. They agreed they could survive a year without her salary, and she enrolled right before the deadline. While she was one of the oldest students in the class at age 26, she finally felt like she was where she belonged.

After graduating and beginning her career in the baking industry, Bugeja quickly discovered that working for other people wasn't quite her thing, and then she became a mom. "Being home with a baby was really the catalyst that got me fully into what I do now," she said. "I was becoming more and more restless sitting around doing 'mom' things and I had to branch out."

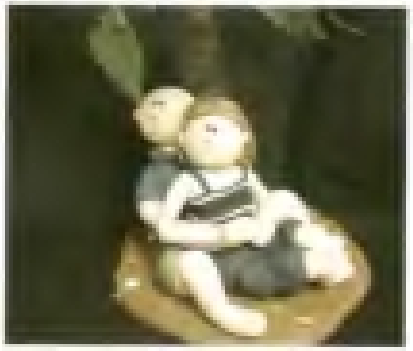
So Bugeja started to ponder opening her own home-based business. At the same time, ironically, her cousin got engaged and asked if she would make his wedding cake. "At first I felt completely paralyzed at the thought of making a 'live' wedding cake, but he insisted and even said it would be the only way I would start this business of mine!" she said. So she took a leap of faith, agreed and created a name for her business, Flour Confections, out of Pickering, Ontario, was born.

A Perfect Match

As most people who choose this field, Bugeja always enjoyed baking in her mother's kitchen. "My mother is a great baker, but not artistic—I was always the one to pretty things up!" said Bugeja. As a drawer and a painter, creativity wasn't an issue. And, of course, she loved dessert. It only seemed natural that eventually she would merge those two loves. Cake decorating has allowed Bugeja to find an outlet for her creativity that also allowed her to bake. As she says, "it seemed to be a perfect match!" Her art allows her to be a part of the special moments in the lives of others, and the highlight of each (in her opinion) is the cake.

More Than Playtime

Of course, with any business comes challenges. Bugeja built her business from the ground up, and as she said, she didn't really create a business—she had created a hobby or a job. She didn't know how to run a business; she just knew how to make cakes. "Most of us who start a cake decorating business start because of the same reasons—we want to bake and be creative and we are good at it, so it seems like a natural thing to go into business for ourselves," she said. "But for me, I wasn't really aware of the 'business' side of cake." Bugeja was dealing with marketing, ordering, customers, pricing, supplies, taxes and bookkeeping. She soon realized that it's not just playing in the kitchen with cake, and that was one of her biggest challenges.



So how did she overcome these challenges? "Who said I've overcome them?" said Bugeja. "Seriously, they are all still major challenges in running the business, but I've found a groove." For her taxes, Bugeja took a free tax seminar offered by the government and asked questions specific to her business. For marketing, she hired a web designer and created a brand that would be recognizable in the industry. Most importantly, she learned to ask for help. Her husband helps out with the back-end/bookkeeping issues, while other colleagues and cake forums offer support and advice. "I'm still learning every day, mostly from my mistakes, but what business owner doesn't?" she said.

Pricing is still a challenge for Bugeja, mainly because deciding what you feel your work is "worth" is always a challenge for anyone in the arts field. "For most customers, cakes are just flour, eggs, sugar, etc., but for a cake artist, they are so much more," she explained. "They are how we express ourselves, and so putting a dollar value on that expression is a challenge."

Just a Part of the Business

One of the biggest shocks Bugeja faced after opening her own cake decorating business was how much time she actually spent outside of the kitchen—designing, planning, pricing, creating contracts, developing payment schedules and the like. "It all adds up, and that's time that we don't actually account for. It's just 'part of the business,'" she said.

And while running a business in the cake decorating world can be tiring, Bugeja has been pleasantly surprised by how tightly-knit the cake community can be. She's made friends across the globe, some of whom she's never met in person but would be willing to help her at a moment's notice. "It is from this sense of community that I have been able to grow as a designer—and I cannot thank my friends enough for that," she said.

24/7 Cake

Bugeja's business is a long way from where it first began. In 2004, she started out in her home kitchen but after making just two wedding cakes and a few event cakes, it was time to finish the basement and create a separate kitchen. Once the kitchen was built, Bugeja was able to expand her business and take on as much work as she felt she could handle. Easier said than done. It wasn't long before the demand for cakes outweighed what she could handle on her own, so she had to start turning down jobs—which in itself was a frustrating task.

As she said, "The cake business was taking over my home. I had cake 'stuff' everywhere—from closets, to dining rooms, to basement storage rooms. It was 24/7 cake!" Trying to balance her home and work life became a struggle. "I never left work," she continued. "My home life and work life became one and the same and I needed a division." When her daughter entered first grade (she had been able to stay at home with her until that point), Bugeja and her husband created a business plan and discussed moving her business out of the house.

Branching Out

"At that same time a location basically fell in my lap—and after crunching the numbers, we decided to take the bold step," she said. Deciding that her business likely would not survive on cakes alone, Bugeja made the decision to go into the supply business herself, offering specialty cake supplies to cake decorators at a small retail location and online, which ships throughout Canada, the U.S., and abroad.

Another aspect of Bugeja's business plan included education. After taking several trips to the U.S. to take classes with some of the biggest names in the industry, she decided to see if they would come to her. Her idea paid off.

and she now offers classes with celebrity guest chefs from all over the world. This past May she hosted her first celebrity class with Elisa Strauss of Confetti Cakes. These classes have already proven to be a smashing success, in addition to the other classes Flour Confections has to offer.

Getting Hooked

Bugeja attributes much of her success to her baking practices. She bakes from scratch using butter, with no mixes or premade fillings. She doesn't bake ahead and doesn't freeze either. Everything is baked to order, created specifically for each client, with nothing mass produced. She also creates custom designs, drawing from her artistic side and applying it to her skills using this edible medium.

Another large part of her success comes from challenging herself by entering cake competitions. Bugeja started with local competitions offered by the Canadian Society of Sugar Artistry, which lead her to branch further outward. In 2007, she took a trip to the Oklahoma Sugar Art Show. "This was a scary proposition—as was the 20-hour drive from Toronto to Oklahoma—but I had to do it!" she said. "To my surprise, my cookie entry took first place and my special occasion cake placed second!" This was a large feat, considering Bugeja had to enter at the Master level due to her extensive education. "From that moment, I was hooked," she continued.

In 2008, she made the 20-hour drive again, this time with a wedding cake in the back, and earned a silver ribbon. Her winning design was even chosen by BRIDES magazine to be featured in a special editorial section. "My need to challenge myself and express my art lead to my being featured in a prestigious magazine, and I think it's that drive that allows me to be successful," said Bugeja.

Exploring New Avenues

With the cake industry growing and new designers entering the field on a daily basis, Bugeja has found that staying ahead of the game is becoming more and more of a challenge. "I think now, more than ever, staying true to my brand of custom cakes made from scratch is very important—not only for my business, but for myself as well," she concludes.

And, even in this rough economy, Bugeja has still managed to expand her business. "Most people would think I'm nuts to have expanded my business as I have in such a tough economic time, and some days I would agree," she said. "However, there really is no 'perfect' time to invest so much money and time in a business, so now was as good a time as any." But it's not easy. The economy is affecting everything, from loans to credit terms with suppliers to increased importing fees.

And, Bugeja has found that in this economy people are less apt to indulge, whether it be for a wedding cake, a specialty sugarcraft item or an educational class. "I've talked to numerous people in the wedding industry this year and the numbers are down, so it's affecting everyone," she said. "But instead of seeing this as a problem, I'm looking for new ways to keep the income flowing—and so far those new avenues are looking promising."

Just the Beginning

Over the last year, Bugeja has learned more about how to run a business, and not just a cake business. Bugeja read the E-Myth after a friend's recommendation, a book that helped change her perspective and focus. She has also learned to rely on others for help, including her husband, who is now her business partner, and her new intern Robyn, who has become her right hand in the kitchen. "Having others that can take on some of the duties has really helped me and allowed me to focus on building my business vs. working my business," says Bugeja.

As for the future of Flour Confections, Bugeja sums it up this way: "All I can say is that Flour Confections is only just beginning—it can only get better from here!" **CDB**

Making Memories with Dixie's Icing

From Decorator to Icing Supplier

By Jennifer Jacob

When Debbie Bettini opened her bakery in 1990, it was a one-stop wedding shop for everything you can imagine, from invitations to bridal shoes to table linens. But her first love was the wedding cakes. As that part of her business grew, Bettini gave up on the other aspects of her business and chose to concentrate on her passion. It was then that an idea hit her.

"One of the things they always loved best about my cakes was my light buttercream icing," said Bettini. "That's when the idea hit me to market the icing. Now THAT was a whole new experience!" Bettini got to work, delving in the business world of labeling laws, product analysis and UPC numbers. "There were definitely times I wondered, 'Just what was I thinking?'" she continued.

Today, Bettini owns Dixie's Icing in Omaha, Neb., where she markets her original light buttercream icing. American Cake Decorating asked Bettini to share a little more about her role in the cake decorating industry:

ACD: How did you get started in the cake industry?

DB: Quite by accident, to be sure! My parents were married in 1930 and my dad was a master baker/decorator. By 1950, when I was born (the sixth of eight children) my dad was an electrician. As time went on he had less and less time for baking, even for family events. When I was 12 years old, my mom decided she would learn to decorate the family special occasion cakes herself. She and one of her friends enrolled in an eight week cake decorating class, but when it came to lesson number seven her friend was ill. Not wanting to go alone, she asked if I would go with her that evening.

Now, my mom was a great crafter—could follow patterns to make anything, but she was not a creative artist. That talent was Dad's, and it seems, mine. She was on lesson seven and I on lesson one but my decorations were much better than hers. So, she cut a deal—she would bake and prepare everything if I would decorate the cakes for her, and she would pay me 50 cents for each decorated cake. A decorator's dream—all the fun and glory, and no cleanup duty! Not only were we from a large extended family, but mom was very involved in church and PTA, all those bake sales! I got lots of practice and praise. By the time I was 16 years old, she was volunteering us to make the wedding cakes for a multitude of cousins. Dad stepped back in and taught me how to balance and support the cakes. It just grew from there in typical word-of-mouth fashion. Strangers at events would say, "Oh, that's wonderful. Would your daughter be willing to make a cake for me?"

By the way—I also went along with my mom to lesson number eight. Those were the only two lessons I ever had!

ACD: What do you love about this industry?

DB: I have always said the best part of cake decorating is the fact that you are working with people during the happiest times of their lives—birthdays, weddings, religious ceremonies—always celebrations. You get to share in their dreams and their joy. Cakes are always the centerpiece of the table and are always photographed. No one takes a picture of the chicken salad or the fruit bowl! The cake decorator's work lives on in the pages of their memories.

ACD: What differentiates your business from others?

DB: I hope it would be represented in a line from our promotional video: "Personal, friendly and quality service!" Oh, and the yummiest ready-to-use icing on the market!

ACD: How has your business evolved?

DB: That single flavor (of icing) has grown to five flavors—Original Recipe Vanilla Flavor, Special Recipe Vanilla Flavor, Chocolate, and Cookie Decorating Recipe icing, plus 24 premade colored icings! Just recently I have even begun to offer the option of "Go Green" packaging, totally eliminating the plastic pails to reduce our carbon footprint with a "bag-in-a-box" product. I try to keep my eyes and ears open and continually evolve with the needs of the customer, the times and the environment.

ACD: What are your most popular products?

DB: That's a little difficult to answer as each of the five main varieties of icings are designed to meet specific needs of my customers. For basic cake decorating, the Almond Vanilla and Vanilla are running close, with Vanilla slightly ahead. Special Recipe Vanilla was designed specifically for my Ice Cream Cake customers and they are a large portion of my business. Sales of Cookie Icing EXPLODES from Halloween until Valentine's Day, but runs slow the rest of the year. Most cakes are naturally iced with white icing, so the Chocolate is probably the smallest part of the business, but when the need for chocolate icing is there, my Chocolate Buttercream makes my customers very happy.

ACD: What are your top three favorite icings/colors?

DB: My favorite icing has always been the Almond Vanilla, unless the occasion and cake calls for Chocolate Icing. The colors, of course, have to fit the occasion, but I LOVE, LOVE, LOVE the Hot Pink, Turquoise, and Lime Green. They just make me feel like celebrating something—celebrating anything!

For more information, visit www.dixieicing.com. **CDB**

COMING EVENTS

Orlando, FL. Workshop with Debbie Brown. Call Caroline Barnett at 908/813-7270 or visit www.pinkypixie.com.

Toronto, Ontario, Canada. Three different classes with Toba Garrett. Call Lisa Rugaia at 905/426-9392 or visit www.flourconfections.ca.

Indianapolis, IN. All You Need To Know About Gelatine Creations Two-Day Course with R.L. Clement. Call Dinusha at 312/748-6370 or 312/638-3910.

St. Charles, IL. ICES 09 34th Annual Show & Convention. Visit www.ices09.org.

Greenville, SC. The South Carolina Chapter of ICES August Day of Sharing. Visit www.scices.org.

Round Rock, TX. Capital Confectioners Day of Sharing. Call Kyla Myers at 512/252-0607 or visit www.dsn.capitalconfectioners.com.

Okemos (E Lansing), MI. Mid Michigan Sugar Art Workshops. Call Diane Simmons at 313/990-0880 or visit www.sugarartworkshops.com.

Sydney, New South Wales, Australian National Seminar. Call Pat MacRae at 61 7 5590 4554 or visit www.ancda.org/seminar.htm.

Salem, OR. Oregon State Fair Cake Competitions. Visit www.oregonstatefair.org.

Omaha, NE. 16th Annual Sugar Arts and Cake Show. Visit www.nebraskamafia.webs.com.

Virginia Beach, VA. CDOT's 26th Annual Cake Show. Visit www.cake-decorators.com.

Dahlonega, GA. Third Annual North Georgia Wedding Cake Challenge. Call Carol Williams at 706/867-0749.

Turner, OR. Sweet Retreat Mini-Classes. Call Kelly Lance at 503/985-3153.

Tulsa, OK. Oklahoma State Sugar Art Show. Call Kerry Vincent at 918/745-7125 or visit www.oklahomasugarartists.com.

Charlotte, NC. American Retail Bakery Exposition. Call Huyen Dang at 703/610-0248 or visit www.rbanet.com.

North Little Rock, AZ. C.A.A. Day of Sharing. Call Sam Parsley at 501/988-2400 or visit www.cakesbysam.com/ark_cake_club.html.

Invercargill, New Zealand. 2009 NZCDG Annual Conference. Call Shelley Hughes at +64 9 833 6508 or visit www.nzcakeguild.org.nz.

Savannah, GA. Class with Mike McCarey. Call Minette Rushing at 912/356-0072 or visit www.minetterushing.typepad.com.

Announce your cake show, event, or class with a free listing in ACD. Listings are limited to one entry per event. Information must be received by Aug. 20, 2009 for the Oct./Nov. 2009 issue. Fax announcement to 651/653-4308 or send an email to editor@americancakedecorating.com.

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